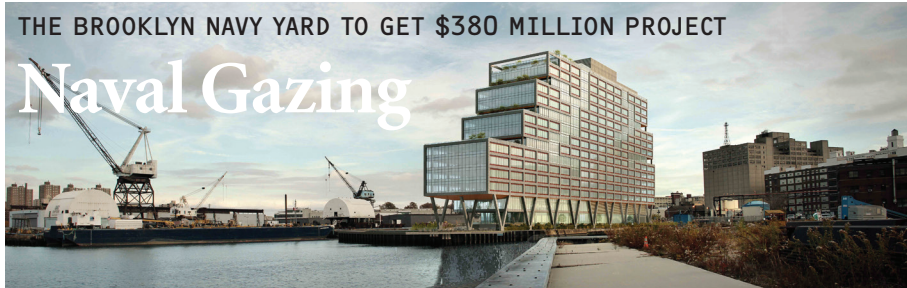


THE ARCHITECT'S NEWSPAPER JUNE 8, 2016

THE BROOKLYN NAVY YARD TO GET \$380 MILLION PROJECT

Naval Gazing



COURTESY S9 ARCHITECTURE

The Brooklyn Navy Yard is certainly having a moment: It just hosted the Bernie-Hillary debate in its 35,000-square-foot Duggal Greenhouse event space, and Duke Riley is currently performing his surreal, aerial, pigeon-powered *Fly By Night* project there. The proposed Brooklyn–Queens Connector (BQX) streetcar would link the 300-acre site to multiple subway lines. The Yard will be the new home of the Brooklyn Brewery, MAST Brothers Chocolate Makers, and now WeWork, the last of which will anchor a 16-story, 675,000-square-foot office building designed by S9 Architecture.

Dubbed Dock 72, the building will be located along the water on the western side of the Yard. Rudin Development and Boston Properties are the developers behind the \$380 million project, which the city government hopes will support technology and creative industries. “This project is going to help bring ideas, innovators, and start-ups to the Yard, where they can scale up their businesses, hire more New Yorkers, and manufacture their products right here in Brooklyn,” said Mayor Bill de Blasio in a statement.

WeWork, which will occupy 220,000 square feet of the building, tapped S9 Architecture for the project back in 2013. S9 founding partner Navid Maqami said the site shaped Dock 72’s design in many ways: The land is not only narrow, bordered on three sides by water, but it’s also flood-prone. Consequently, V-shaped

columns lift the building’s offices out of danger. The ground floor won’t be empty, however, it will house lounges, dining facilities, and a fitness center on the mezzanine level. On the upper floors, a series of open terraces take advantage of the site’s sweeping views of Manhattan and will serve as communal areas. The Dock 72 roof will feature conference facilities as well.

Those terraces are complemented by a series of connected social spaces within the building. “We carved out these common areas that could be linked on multiple stories,” two or three at a time, via stairs, said Maqami. He explained that these shared areas aim to replicate the communal energy he found when he visited a WeWork coworking office. “It’s not about going to your cubicle or private office, getting it done, then going home,” Maqami said.

S9 calls these multilevel social spaces the “ant farm,” and appropriately, the spaces will be revealed to the outside thanks to the building’s glazing. S9 riffed on the surrounding loft buildings’ facades, massing, and materiality to create a gridded exterior. The building’s facade also echoes the concrete gray and rust and brick red found in the Navy Yard. WeWork and the individual clients will design their own interiors, while Fogarty Finger will design the ground-floor interior and some of the building’s amenities. Dock 72 will be complete in two years. **ZACH EDELSON**

A NEW MODEL FOR AFFORDABLE ARTIST STUDIOS IN MANHATTAN



A Herculean Act

SARA LUCKEY

“I just got tired of people always talking about the same problem—it’s simple, just don’t go for the highest dollar [as a landlord],” said sculptor Andrea Woodner in response to constantly hearing how hard it is to foster the arts in New York City. When the third floor became available in her building, 25 Park Place, she worked with architect and business partner (the pair cofounded Design Trust for Public Space) Claire Weisz of WXY to renovate it for artists’ work studios to be leased below market rate. They dubbed it the Hercules Art/Studio Program (named for the 1930s Hercules Seating sign on the building).

Woodner initially envisioned the type of studio she once had: a large, empty sunlit space. However, after talking with a few artists, she amended her plans from three 1,000-square-foot studio spaces to seven 300-square-foot spaces, which would be cheaper. “It’s custom-made for this generation of artists,” said Woodner. “It’s not what I had, but it’s what they wanted.”

Weisz gutted the 5,700-square-foot space

to create the seven studios, a common area, an industrial kitchen, bathrooms with showers, and a gallery. “It looks simple, but it took a lot of fussing,” said Weisz.

Getting sunlight to permeate the north-south-oriented floor proved particularly tricky. Weisz built partial, eight-foot-high walls to provide privacy without inhibiting natural light or the flow of heating and cooling. Although the budget was tight, Weisz opted to splurge on gallery-quality lighting designed by Domingo Gonzalez of DGA.

Woodner selected the seven students to fill the space by visiting local graduate programs at Hunter College and Columbia University. Each applicant had to submit a statement explaining that having a rent-controlled studio was critical to him or her to be able to continue working. Finalists were then interviewed to make sure they would be a good fit for the collaborative space. Woodner plans to host discussions, shows, and panels in the building to further connect the artists to the community and vice versa.

There are hopes to expand the program. “I’m a realist,” said Woodner. “The headwinds are in appreciating real estate value, so to do anything other than that is an uphill climb. I am doing it because I can afford to do it. I am happy to do it. I would like to encourage other landlords to contribute space as well. We are only going to be able to chip away at this, but if we can make some incremental changes toward bringing artists back to lower Manhattan, it can be mutually beneficial...the city needs the artists as much as the artists need the city.” **OM**



Architect: Pei Cobb Freed & Partners

Curve Appeal

With its innovative conical indentations, the luminous stainless steel and glass curtain wall of **Pei Cobb Freed & Partners’ 7 Bryant Park** becomes an extension of the city’s green space. From inside, occupants have a bird’s-eye view of surrounding park, while outside, passersby appreciate its reflections. Terminating in a floating canopy sheltering a new plaza—the curved motif successfully underscores this private building’s public gesture to the neighborhood around it. Read more about it in **Metals in Construction** online.

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